

THE ART INSTITUTE OF CHICAGO

Quarterly



Mme. Musson and Her Two Daughters, pencil and sepia wash by Edgar Degas.

Gift of Tiffany and Margaret Blake

Kurt Seligmann here writes a letter about drawing to Carl O. Schniewind who has assembled the exhibition of Contemporary Drawings from Twelve Countries which is to open at the Art Institute on October 23. Mr. Seligmann is a noted painter, graphic artist and author whose work has been shown widely in Europe and America. An authority on magic, he has written a comprehensive book on this subject, Mirror of Magic. The Art Institute owns a painting by him entitled Sarabande, also various graphic works. Two of his drawings will be in the Contemporary Exhibition.

A LETTER ABOUT DRAWING FROM KURT SELIGMANN

Dear Mr. Schniewind:

I would like very much to write a short article on contemporary drawing, though I wonder how aesthetic problems connected with the black and white art can be isolated from those of painting. I cannot get away with generalities; for instance with saying that the draughtsman today uses his medium with more spontaneity and freedom than ever before. This could be said about contemporary art in general. Moreover, being a draughtsman myself, it is not my place to appraise and criticize my contemporaries in a printed article. You asked me to write in general terms. I shall try to follow your suggestion.

In our epoch we witness a mingling of the media. Drawings are often tinted and colored with such thoroughness that they resemble paintings. Paintings may assume a linear char-

acter close to that of drawings. Etchings and engravings are so richly tinted that they fringe on water colors or gouaches. When ink is applied to the printing plate in a way which cannot be repeated, engravings become monotypes, and so on. Free from conventions, the artist explores every possible procedure suitable to his plastic communication. Little does he care whether his technique be "pure" or otherwise.

But draughtsmanship, in a traditional sense, is far from being extinct. Pen and pencil are tools par excellence for the rapid recording of fleeting images that attract our eyes or arise in our memory. There is nothing more revealing in a painter's work than his drawings. They tell about the keenness of his perception and the intensity of his inner vision more exactly than the elaborate painting.

I remember Marc Chagall complaining about material difficulties inherent in the painting medium. "How fortunate are the writers," he

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Animals in Monumental Pose, pencil drawing by Paul Klee. Gift of Mrs. Tiffany Blake, Mrs. Walter P. Paepcke and Mrs. Alice H. Patterson

said, "they carry their tools in their pockets. When the colors are put on the palette, the canvas on the easel, inspiration has vanished. Luckily we have paper and pencils."

What then distinguishes drawing from painting if not that in drawing the graphic element prevails? I believe no other fundamental distinction can be made. It seems questionable to say that the draughtsman is not concerned with volume and surface. Drawing may express volume in a way prescribed by the medium. Surface values *are* present, though perhaps only in the shallowest *haut relief*.

At first glance our problem seems to resolve into an investigation of graphic media. The structure of paper, the softness or hardness of

a pencil suggest a specific handling and produce typical effects. The brush stroke in ink, fluid at its start, dries and scrapes during motion and produces those erasures which are the delight of Chinese and Japanese artists. Charcoal and crayon moving over roughly grained paper produce granulated effects of which Seurat was master in his drawings. The silver point traces its gray furrows, faint, yet unequal in precision.

Drawing and painting reflect one another and they both reflect the artist's plastic quest. Though related, they are independent. The drawings of Matisse, of Juan Gris, of Paul Klee reveal this relationship as clearly as those of earlier masters.

Ingres' pencil portrait of Charles-François Mallet (Fig. 2) betrays the painter's genius as well as his shortcomings: the filigree of sensitive outlines, always significant and sustained and never losing itself in ornamental curlicues; his capacity to add detail upon detail without ever losing the main form; his lack of interest in the mysteries of light and shade and the charms of color. Form is idealized, transfigured by the intellect. The senses are disciplined by an all-powerful mind. Immediate-ness, spontaneity, the gifts of chance, all these are shunned.

How different is Van Gogh's drawing, *Grove of Cypresses* (Fig. 1). It does not reveal the artist's intention to produce a perfect, a fin-

ished composition. Unlike the Ingres portrait, it is spontaneously jotted down. It is not even a working drawing, a plan for a painting. It stands by itself. Perhaps it will serve as a model for a painting. But that is an additional adventure grafted upon the initial one. Van Gogh surrenders entirely to emotion. To him there is not such a thing as objectivity. He identifies himself with nature, her creativeness with his own. Flamboyant scribbles imitate the movement of twigs and branches, the whirls of the mistral wind, the agitation of earth writhing in endless parturitions.

Ingres' unfailing hand is guided by a lucid, undistracted mind. Van Gogh's hand registers with seismographic precision his emotional tremor. Though opposed in their very essence both drawings express the nature of their authors' creative endeavour. We would recognize this even if all their paintings were lost. We can enjoy these drawings as independent works of art. They are entities.

Draughtsmanship, then, is an independent, insubordinate art. I can think of artists who do not paint at all, like Urs Graf, whose plastic message was delivered in pen and ink, or Gustave Doré, or the more limited Constantin Guys. Or again Honoré Daumier whose masterly draughtsmanship is strongly felt in his paintings. They are conceived in a black and white mood, built on values rather than on brilliant hues.

In your letter you mention the fact that there were periods, like Impressionism, when drawing was subordinate to painting. There are only a few drawings by Manet and Monet, you say. It seems to me that the Impressionist endeavour was so strongly concentrated upon color, its vibrating and fugitive character, that black and white would hold only a moderate interest for these artists. The Impressionist revolution achieved the "liberation of color." It brought about a fundamental change in graphic and pictorial conceptions. Since the invention of combined techniques and oil color in the fifteenth century, line and color were allocated distinct functions on the canvas. The

(Fig. 1) *Grove of Cypresses*, pencil and ink drawing with reed pen by Vincent van Gogh. Gift of Robert Allerton



line structure should be hidden under the film of color. The drawing should be felt, but not seen. This remained basic until the Impressionists destroyed the outline. Now, the painter drew with his brush. Color was no longer a glittering coat over the naked drawing. It became increasingly a graphic element, a handwriting in pigment. This method of painting stimulated spontaneity or, rather, the longing for a spontaneous means of expression prompted the new plastic invention. Working drawings and preliminary sketches were neglected, perhaps even resented as impediments, as obstacles to immediateness. In order to grasp the mood of a specific *moment atmosphérique* one had to proceed rapidly, directly. However, vanguard artists of that time did not unanimously accept the *pointilliste* technique. Van Gogh and Cézanne emphasized the outline as a constructive and expressive means. They were draughtsmen. And so were Toulouse-Lautrec and Seurat. The latter, like Cézanne, was still haunted by the classic traditions of Poussin. The French have a hard time forgetting their classic heritage and its tenet that drawing is the backbone of the plastic arts.

The Cubists actually turned their backs on Impressionism. In their earlier paintings and drawings the color element is reduced to black, gray and ochre. Their canvases might be called graphic works, constructed in sharp outlines, underlining form relations, light and dark. They continue their tradition of draughtsmanship. And so did the Futurists, the Suprematists, the Constructivists, the Expressionists, the Purists, whose aggressive creative will was disciplined by a feeling for form and constructive balance. They all produced handsome drawings.

Abstraction, or non-figurative art, was in its inceptions solidly based on such graphic traditions. One has only to look at the early drawings by Mondrian in order to realize that. Today, however, some vanguard painters neglect drawing. Influenced by Dada and Surrealism they adopt *chance procedures* to produce ready-made patterns and images.

The Dadaists derided every creative endeavor. Authorship, they claimed, was outdated and ridiculous. Art with a capital A was highly suspect. Chance appeared superior to creative will. Such were the theories. Practice was different. Marcel Duchamp's paintings are solidly constructed, not unlike those of the Futurists. Arp, who produced a series of chance images, also made innumerable working drawings (which he later destroyed, I believe). The Surrealist collages by Max Ernst, random arrangements of cutouts culled from Victorian wood engravings, are only a part of the *œuvre* of this versatile artist. He is also a draughtsman. And so are Miró, Masson, Dali. Some of the Surrealists never resorted to chance procedures, though all of them accepted automatism.

(Fig. 2) Charles-François Mallet, Civil Engineer, pencil drawing by J. A. D. Ingres. Charles Deering Collection





Harlequin, pencil drawing by Paul Cézanne. Gift of Tiffany and Margaret Blake

But automatism is by no means an impediment to draughtsmanship. On the contrary. It aimed to liberate the psychic creative forces imprisoned in our subconscious. In *Drawings Old and New* you wrote: "Today, since psychology has aroused such increased interest in the functioning of the human mind, it is not surprising that drawing, as the most spontaneous expression of the artist should become of increasing interest to us." The Surrealists stress the importance of doodles and the drawings of the insane. Their full acceptance of the Freudian discoveries, their memory games and other collective experiments, by their very nature, are favorable to drawing.

Chance procedures, stimulating and effective as they may be, exclude the drawn line. Sketches and working drawings are by-passed. Short cut methods lead directly to the painting. Spontaneity spends itself, not on the paper, but on the canvas.

In his *Treatise of Painting*, Leonardo da Vinci remarks that accidental forms in nature may inspire the artist. Cloud formations, burning embers, cracks and the rough mortar of walls may suggest images, landscapes, human heads, animals, battles, rocks, and so forth. Leonardo also mentions that the painter Botticelli contrived such images by throwing a sponge soaked with various colors against a wall and he rightly believed that such chance forms stimulate fantasy.

The Surrealists, to whom imagination is the omnipotent promoter of creativeness, resort occasionally to chance procedures of their own invention, like decalcomania or *frottage*. The result (or shall I call it the painting?) may be left unretouched—or interpreted by underlining and adding of forms. Need one stress the basic difference between chance forms observed in nature and transferred to the painting and chance images directly produced upon paper or canvas? I do not suggest that in the latter case creative will is abolished. The artist se-



The Intruder, pen and ink and water color by Kurt Seligmann. Lent by Durlacher Brothers, New York

lects the size of his canvas, his tools, his colors. During the creative process chance and will are partners and the artist is free to accept or reject the result.

The only sufferers are the preliminary sketch and the working drawing. This goes not only for Surrealist procedures but also for those invented by young American artists. To them the medium is no longer "dead material" brought to life by the painter's "creative hand." Oil, varnish and paint are endowed with lives of their own. When thrown on the canvas they assume specific forms. They flow according to the "law of chance" and group themselves in pleasing patterns. They can be spattered, dropped, trickled, blown or projected on the canvas.

In part, at least, this may answer your ques-

tion as to how I feel about the various trends in contemporary drawing. It would hardly be possible to distinguish them all, to span the wide stretch from academy to extreme vanguard. The variety of trends is prodigious in our epoch which rates individual expression so highly. There are the sober working drawings of the Abstractionists, the playful or airy fantasies of the Surrealists, the precious pencil work of the Neo-Romantics. There are the clear and cool compositions of objective artists, the passionate diagonals and angles of the Expressionists, the naïve "needlework" of the Primitives. And again, the younger generation: the Italian "Neo-Cubists," the French "Post-Fauvists," the "atomic" Americans. How can I do them proper justice in the few pages of this letter?

Neither would it be safe to establish relations between *trend* and *medium*. If some artists prefer massive outlines drawn with broad brushes and heavy crayon, if others delight in minuteness using hard pencils and silver point, such particularities hardly permit us to draw generally valid conclusions regarding the kinship of plastic *means* and plastic *endeavor*. The draughtsman, like the painter, may use various media with equal success. They are not bound to his style but rather to the type of work in which he is engaged. He will not, for instance, draw upon large surfaces with pencil, but rather with a blunt medium discernible from a distance. Nor will he use charcoal for a tiny vignette. His media may be sharp, mellow, dry, fluid. They all help his spontaneity, though in various ways. And none of these ways is even. Slight as it may be, continued pressure of the hand that guides the pencil may dull sensitivity. Repeated replenishment of the brush or pen causes interruptions of the freely flowing line. Charcoal and crayon break easily and require frequent sharpening. The struggle with the medium is *paris ingrata* of every creative activity.

I would have liked to investigate the role played by the drawing medium in the works of some of our contemporary artists, the evolution from the preliminary sketch to the working drawing and to the elaborate project for the painting. The problem, however, hardly ever attracted my attention. It never came to my mind to ask a colleague about his ways and methods. I took it for granted that the process consisted in a gradual development of the more or less vague mind images towards conciseness and clarified form relations. The only accurate account which I can give here is that of my own method, though there is nothing unusual in it.

If forms and form relations appear to my mind I do not question their aesthetic value. I sketch them rapidly in pencil or pen point on any available paper. Occasionally I also make doodles, keeping my mind blank. Sketches and automatic scribbles are pasted in a scrap book.

From time to time I go through these scraps in order to memorize them vaguely.

A sheet of good paper is always ready on my drawing board. There is no stronger enticement to drawing than a white surface "in attendance." With a brush, or a pen, I draw automatically on this paper, stimulated by the blatant disagreement of material and mind: the articulate, definite character of the flowing black line and the obscure mind image taking shape only as the work goes on. Forms seem to correlate themselves without the intervention of reason. If the result does not satisfy me, I start another drawing of the same subject. Days, sometimes weeks, elapse before I make a second try. At times several drawings succeed one another rapidly. The aim is to maintain immediateness, to modify forms, not through tedious corrections of the *one* drawing, but through obsessional repetition of the image.

Repetition may bring about contrary results: the image may assume a definite and pleasing character, or it may grow "stale." In the latter case it is rejected. In some instances the first drawing is accepted as the definite one. It may also happen that such a working drawing invites further elaboration, the adding of details, of a tinted ground color and white heightening. It is a pleasurable thing to sustain a drawing to the utmost, provided, of course, that such an elaboration bestow enrichment.

I transfer the drawing to the canvas with a pointed brush and India ink, directly as a rule, without resorting to mechanical means. The medium does not admit major corrections. This is why drawing on the canvas causes moments of tension and excitement. Technicalities and procedures preoccupy me pleasantly. They stimulate inventiveness and sharpen our senses. But I do not overrate them, for I believe that the "how" is subordinate to the "what," the messenger to the message.

With kindest regards,

Sincerely yours,
Kurt Seligmann



Tiger-like animal pendant with relief décor, Late Eastern Chou Dynasty (480-222 B.C.)

SONNENSCHEIN JADE COLLECTION

Jades are of many types. The term is loosely used, particularly by the Chinese, who have always been recognized as the greatest masters of jade working. For some obscure reason the material seems to have had an almost ritualistic significance from the earliest stages of Chinese civilization. It is a tough, compact stone, possible to work only by abrasion, and capable of taking a satiny sheen or a brilliant polish. The Chinese are extremely sensitive to touch and they love the feel of a jade surface, but on account of the difficulty of manufacture only people of wealth could afford its use, for countless hours of patient toil went into the making of even simple pieces. It takes, for instance, a fortnight for two men to cut a jade boulder of no great size in two, and then the halves must

be subdivided into smaller pieces before they can be shaped.

Jade workers have been rather inclined to make a secret of their craft, giving rise to extravagant theories which have been circulated for centuries in China by speculative literati, so consequently much remains to be discovered about the refinements of the process. Jade is so tough, a sort of felted stone fibre, that it must be worked by abrasion, yet some of the very early small jades of the Shang Dynasty (1523-1028 B.C.) bear unbelievably delicate designs in raised threadlike lines, while others have incised patterns such as would have been done with engraving tools by Europe's most skilled goldsmiths. These all must have been accomplished by slow grinding and



wearing away of the surface by mineral abrasives—exactly how, we do not know. S. Howard Hansford, lecturer at the Courtauld Institute, University of London, spent some time in China investigating current jade working processes and trying to discover the ancient methods by experiment and by conferences with the Chinese jade workers. He concludes that the first tools must have been stone, and the first abrasives sand mixed with grease or water. These were followed by bronze and later iron, when the use of the treadle-driven cutting wheel was introduced, accelerating many of the cutting processes. Bamboo tubes rotated by a bowstring in wet sand made admirable drills for sizable holes, but the tiniest holes could only have been pierced by metal drills. The introduction of iron tools on spindles could produce much quicker results, but the early products of the Shang Dynasty, made probably with stone or wood tools and sand,

Left: Flattened full round cicada mouthpieces for corpse (tongue amulets). Han Dynasty (206 B.C.-220 A.D.)

Flat hare silhouette pendant, Early Western Chou Dynasty (1027-771 B.C.)



have never been surpassed for delicacy of execution.

These ancient jades, which were for the most part found in tombs, are of all colors except that of the brilliant emerald-like jewel jade which is of a much later period and is derived from narrow veins in the rock. The circumstances of their burial had much to do with their present color. If there were lime about them they gradually lost their translucency and had a tendency to become ivory-white. Some of the individual pieces exhibit marked changes, showing in parts the translucency of the original state of the stone and in others appearing opaque and colorless. Curiously enough these internal changes do not affect the surface, and the white "chicken-bone" jades, as the Chinese call them, have just as satiny a finish today as the unchanged white "mutton-fat" jades. These terms are typically Chinese though they have no lyric ring for us.

Some of the jades bear brilliant green stains derived from the action of the soil on the bronzes with which they were buried. Others show strong yellow, red or brown coloration from the proximity of iron. Some are marked with the patterns of textiles in which they were wrapped for burial.

There is great variety of execution. Some of the large simple discs, the symbol of the sun, called *Pi* (pronounced Bee) have deep channels in their surfaces indicating that the stone had been sawed from two sides (with a sand-dipped bowstring) and that the cuts had met with no great degree of precision, yet that evidently did not affect their ritual power adversely nor did the clumsiness with which some of the large holes were bored.

The massiveness of the large jades is the exact antithesis of the delicacy of the small ones. Some of the smaller jade discs are no thicker than a piece of thin cardboard, yet their surfaces are covered with complex designs, sometimes in relief and sometimes incised, done with a virtuosity that has not been surpassed in two thousand years.



Animal face pendant, Shang Dynasty (1523-1028 B.C.)



Arched animal pendant, carved in low relief, Shang Dynasty (about 1523-1028 B.C.)

Flat axe, Shang Dynasty (about 1523-1028 B.C.)





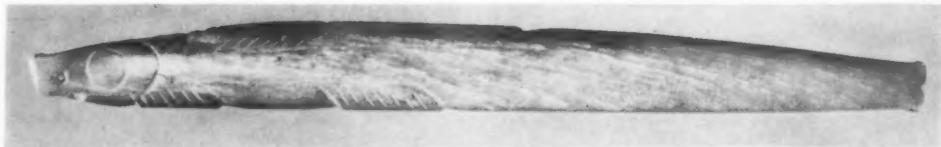
*Dagger axe showing ancient repair, Shang Dynasty
(about 1523-1028 B.C.)*

A number of the earliest jades are in the form of hoes and blades, but so delicately shaped and so thin in many cases that they obviously could not have been used for any but a ritual purpose. Jade accessories were considered essential for the fitting burial of important personages, and we have eye covers, pierced with tiny holes at the ends to be fastened on with a thread, and cicadas which were placed on the tongues of the dead. Many early pieces could have been made only for purposes of personal adornment, and some seem to have been ornate small utensils such as would have graced a sewing basket in later ages. It is curious that because of the translucency of the material many small pieces, even when elaborately carved, appear perfectly plain on ordinary inspection. Indeed many of the tiny pieces can be appreciated only by holding them in different lights, a difficult procedure to attempt in museum installations. Nevertheless, regardless of how much of the decoration is only barely perceptible, we still have the beauty of color, the refraction of light, and the marvelous texture which meant most of all to the Chinese people.

The design motifs of the jades parallel very closely those which are familiar to us from the ceremonial bronzes, naturally modified by a technique that was infinitely more difficult. There were naturalistic animals done at times, it would seem, with a keen sense of humor. There were monsters and grotesques, birds, beasts and sacrificial animals and arabesques of great charm. The human form was occasionally used, rigidly stylized, but the dragon, Dr. Alfred Salmony tells us, was a comparatively late arrival.

About the sixth century B. C. strict ritual requirements were much relaxed and the jade carvers began to give their fancy free rein, producing more intricate designs than ever—pendants, beads and appliqués. The patterns, we must not forget, were ground on the surface, not engraved, appearing to be a form of technique bordering on necromancy.

We might liken the Chinese attitude towards



Incised flat fish silhouette pendant, Early Western Chou Dynasty (1027-771 B.C.)

jade to the Occidental attitude towards gold. Each was valuable, the gold much more so, but each appealed to the craftsman primarily as a wonderful material to be shaped and formed, producing true works of art which were only incidentally made from precious materials.

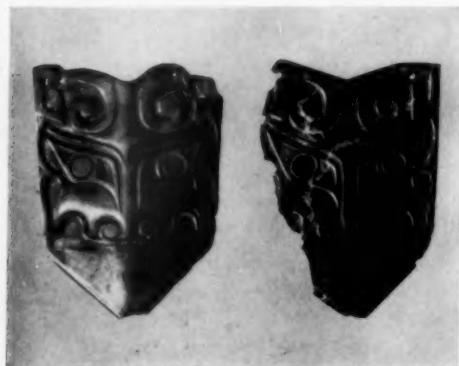
The term "jade-like" in poetry possesses for the Chinese much the same connotation as "golden" does for us. Much of the jade carved was originally white and this color was highly prized. White jade couches, hands like white jade and cities of white jade are referred to in Chinese poems as early as the beginning of our era. Poetry appended to famous bamboo paintings, such as our Bamboo Stream Spring Rain picture by Hsia Ch'ang, speaks of jade-like bamboos glittering in the rain. The color of the sky is sometimes likened to jade and fine porcelain was said to have the "ring" of jade, for jade gives off a musical tone.

The Oriental Department is fortunate indeed to have received the bequest of the Edward and Louise B. Sonnenschein Collection of Archaic Chinese Jades. Jades have been conspicuously lacking in the Art Institute's collections and now this lack is met for all time, for the Sonnenschein Collection is famous the world over.

With a great love for the material, keen intelligence and constantly sharpening discrimination, Mr. and Mrs. Sonnenschein built the collection deliberately over many years, traveling to China and becoming familiar with all the worthy collections of this country and Europe, with the definite intention of presenting the collection to our museum. The jades

Full round figure of a kneeling prisoner, funerary statuette, Late Eastern Chou Dynasty (480-222 B.C.)





came to the Art Institute in 1949, since which time they have been photographed for publication in a catalogue raisonné of the collection which Dr. Alfred Salmony has been preparing for many years. The catalogue will appear in September and, we believe, will be of unusual assistance to all collectors of early jade, for it supplies for the first time a definite chronological sequence, tentative in parts, but a distinct advance on anything yet published.

It was the Sonnenscheins' purpose in building the collection to achieve an orderly progression of jades from the earliest times which would serve as a sort of table of standards against which collectors might check their own acquisitions with confidence. Their first intention was avowedly scientific, but they were so sensitive to beauty and exquisite techniques that a large proportion of the pieces possess artistic as well as archaeological values. There are between 800 and 900 objects in all, from the second millennium B. C. through the first two centuries of our own era. Although the Sonnenscheins also collected later pieces of great beauty and significance, many of which were left to the Art Institute, the archaic jades of the Shang, Chou and Han dynasties were their special enthusiasm. These alone will be included in the catalogue.

Those who visit the collection will be well advised to concentrate upon the fantasy of the design, the beauty of the surfaces and the extraordinary virtuosity of execution. That the material itself is jade is purely incidental.

CHARLES FABENS KELLEY

Top: Full front demon head in low threadline relief, Early Western Chou Dynasty (1027-771 B.C.)

Center: Tiger face appliqués, Shang Dynasty (about 1523-1028 B.C.)

Bottom: Incised trapezoid plaque, possibly to be set on the sound box of a musical instrument. Middle Chou Dynasty (770-481 B.C.)

THE DEPARTMENT OF EDUCATION

Miss Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.

The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS this fall will be devoted to the general heading of ART AND THE SPIRIT OF TIMES PAST AND PRESENT, a consideration of art as a reflection of the thought and aspirations of peoples and periods, leading to a more understanding way of "seeing." The series will be interrupted at intervals with a travel talk.

All lectures by Helen Parker. Free to the public in Fullerton Hall Thursdays at 6:30 P.M.

October 2	An Introduction to "Adventures in the Arts"
October 9	The Arts of Ancient Greece
October 16	The Arts of Ancient Rome
October 23	Let's Visit Guatemala
October 30	Byzantine Art
November 6	Romanesque Architecture
November 13	Gothic Architecture

GOODMAN THEATRE

Members' Series

The opening production in the Members' Series will be *The Royal Family*, a comedy by George S. Kaufman and Edna Ferber. Since the play deals with the Barrymore family it is amusing and exciting and not a little mad. *The Royal Family* will open on October 3, playing nightly through October 19, with the exception of Mondays, and with one matinee on Thursday, October 16.

The program for the current year is nearly complete. Subject to possible changes, the following plays have been scheduled: *The Merry Wives of Windsor*, *The Madwoman of Chaillot*, *The Blood Wedding*, *Angel Street*, *The Second Man*. Negotiations are also under way for a world première of Laurence Housman's *The Little Flowers of St. Francis*.



Capital: *The Adoration of the Magi*, limestone, Southern France, late twelfth century. The Lucy Maud Buckingham Medieval Collection

Children's Theatre

The first production of the season will be Charlotte B. Chorpenning's *Rumpelstiltskin*. Opening Saturday, October 25, it will be performed on Saturday and Sunday afternoons through December 20. There will be a Saturday morning performance on November first, at 10:30.

Permanent Reservations

Those who expect to attend the performances of the Members' Series with some regularity are advised to obtain permanent reservations which will assure the best seats available for the entire season. Permanent reservations can still be had at the Box Office. No season tickets will be obtainable after November 24.

Exhibitions

Contemporary Drawings from Twelve Countries

An exhibition of about three hundred drawings assembled throughout Western Europe and the United States. The aim of this exhibition is to show trends in draughtsmanship since the end of World War II.
East Wing Galleries: October 23-December 14

Treasures of Ancient Peruvian Art

The first public showing in America of the renowned Gaffron Collection of Ancient Peruvian Art, assembled by the late Edward Gaffron of Berlin and lent by his son and daughter. The material consists mainly of superb examples of pottery, textiles and gold vessels, illustrating the height of Pre-Columbian culture of the Central Andean region.

Galleries A1-A4: Indefinite

Edward and Louise B. Sonnenschein Collection of Archaic Chinese Jades

Long famous in this country and abroad, The Edward and Louise B. Sonnenschein Collection of Archaic Chinese Jades was built up by the donors with the definite purpose of presentation to our museum.

Gallery M1: Indefinite

The School of the Art Institute of Chicago Exhibition

A comprehensive exhibition made up of work of students from all departments of the School.
East Wing Galleries: September 1-September 30

Forty Famous Photographs by Wallace Kirkland

Mr. Kirkland is dean of LIFE Magazine photographers.

Gallery 5B: September 15-November 1

Contemporary Prints

A selection of woodcuts by Japanese artists of the first half of the twentieth century.

Gallery H5: Through October 26

Actor Prints

Portraits of the most popular Japanese actors of the Kabuki Theatre during the eighteenth century.
Gallery H5: November 1-December 14

Recent Accessions

Textiles and carved wood objects from the Philippine Islands, New Guinea, Java and India presented by various donors over the past few years.

Gallery H9: Through November

James Ensor

Etchings, drawings and monotypes by the Belgian artist. An interesting sketch book is included.
Gallery 16: Through November

Jacques Villon

Engravings by one of the most important "Old Masters" of French contemporary art.
Gallery 13: Through November

Classical Antiquity in Prints

Gods and heroes of ancient Greece and Rome have been favorite subjects for artists from the Renaissance to our day.
Gallery 11: Through November

Etchings by Rembrandt

This exhibition includes several very important prints acquired by the Art Institute since the last showing of Rembrandt's etchings in 1948.
Gallery 17: Through November

Chinese Paintings

Six Chinese scroll paintings recently acquired by the Department of Oriental Art.
Gallery M3: Indefinite

Goldsmith Work of the Renaissance

Jewelry and decorative objects in precious materials representing the production of various European countries from the late middle ages through the seventeenth century. Selected from the collection of Melvin Gutman of New York City.
Gallery G6: Indefinite

American Folk Art—Children's Furniture and Toys

Exhibition of American Folk Art from the Elizabeth R. Vaughan Bequest and also from special loans.
Gallery G8: Indefinite

American Rooms in Miniature by Mrs. James Ward Thorne

Thirty-seven scale models of furnished American interiors illustrating our decorative development from the seventeenth century to the present.
Gallery A12: Indefinite

Bronze Figure of a Youthful Indian Saint

An outstanding figure executed with simple dignity in the naturalistic style of the late thirteenth century.
Masterpiece of the Month for September

Ruins of a Courtyard by Canaletto

A drawing in pen, ink and wash over pencil which represents in their fullest development the rare qualities of the great Venetian eighteenth century master.
Masterpiece of the Month for October

Houses at Chatou by Maurice de Vlaminck

This is a brilliant example of Vlaminck's early *fauve* period.
Masterpiece of the Month for November

MEMBERS' CALENDAR

MONDAY	COURSES		SEPTEMBER 29	OCTOBER 6	OCTOBER 13
9:30 A.M.	Silk Screen Class <i>Ethel Spears</i>	See note on page 59	Silk Screen Class	Silk Screen Class	Silk Screen Class
2:00 P.M.	Design for Daily Living	See note on page 59	The New Market <i>Dr. Watson</i>	The Newest Viewpoint <i>Dr. Watson</i>	The New Architecture <i>Dr. Watson</i>
6:30 P.M.	Design for Daily Living	See note on page 59	The New Market <i>Dr. Watson</i>	The Newest Viewpoint <i>Dr. Watson</i>	The New Architecture <i>Dr. Watson</i>
TUESDAY			SEPTEMBER 30	OCTOBER 7	OCTOBER 14
11:00 A.M.	Survey of Art	See note on page 59	South Sea Textiles and Carved Wood Objects <i>Helen Parker, Gallery H5</i>	Contemporary Japanese Prints <i>Helen Parker, Gallery H5</i>	Re-discovering Our Painting Collection <i>Helen Parker*</i>
11:55 A.M.	The Key to Our Treasures	See note on page 59	South Sea Design —A Chalk Talk <i>Mr. Buehr, Gallery H9</i>	Block Print Demonstration <i>Mr. Buehr, Gallery H5</i>	Painting Demonstration <i>Mr. Buehr*</i>
2:00 P.M.	Members' Studio	See note on page 59	Members' Studio	Members' Studio	Members' Studio
5:45 P.M.	Adult Sketch Class <i>Mr. Osborne</i> <i>Cynthia Malone</i>	See note on page 59	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
THURSDAY			OCTOBER 2	OCTOBER 9	OCTOBER 16
2:30 P.M.	Schools of Art: Renaissance Reconsidered <i>Mr. Malone</i>	See note on page 59	NO PROGRAM	NO PROGRAM	The New Spirit, 1400 <i>Mr. Malone, Club Room</i>
FRIDAY			SEPTEMBER 26	OCTOBER 3	OCTOBER 10
10:00 A.M.	Adult Sketch Class <i>Mr. Buehr</i>	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
12:15 P.M.	Current Exhibition Promenades	Student Exhibition <i>Dr. Watson, Gallery G55</i>	Our American Paintings <i>Dr. Watson, Gallery 25</i>	Etchings of Ensor and Villon <i>Mr. Buehr, Gallery 16</i>	The World of the Woodcut <i>Mr. Buehr, Gallery H5</i>
2:00 P.M.	Art Through Travel or Art Appreciation	Mexican Encore <i>Dr. Watson</i>	Modern Art and the Old Masters <i>Dr. Watson</i>	Summer Rhapsody, 1952 <i>Dr. Watson</i>	Master Paintings Everyone Should Know <i>Dr. Watson</i>
2:00 P.M.	Members' Studio	Members' Studio	Members' Studio	Members' Studio	Members' Studio
6:30 P.M.	Art Through Travel or Current Exhibition Promenades	Mexican Encore <i>Dr. Watson</i>	Our American Paintings <i>Dr. Watson, Gallery 25</i>	Summer Rhapsody, 1952 <i>Dr. Watson</i>	The World of the Woodcut <i>Mr. Buehr, Gallery H5</i>
SATURDAY			SEPTEMBER 27	OCTOBER 4	OCTOBER 11
1:10 P.M.	The Raymond Fund Classes for Children <i>Mr. Osborne</i>	Introduction	Prodigal	A Little Older	Get Together
SUNDAY			SEPTEMBER 28	OCTOBER 5	OCTOBER 12
3:00 P.M.	Art Through Travel	Mexican Encore <i>Dr. Watson</i>	Mexican Encore <i>Dr. Watson</i>	Summer Rhapsody, 1952 <i>Dr. Watson</i>	Summer Rhapsody, 1952 <i>Dr. Watson</i>
OCTOBER 13	OCTOBER 14	OCTOBER 16	OCTOBER 17	OCTOBER 18	OCTOBER 19
The New Architecture <i>Dr. Watson</i>	Re-discovering Our Painting Collection <i>Helen Parker*</i>	The New Spirit, 1400 <i>Mr. Malone, Club Room</i>	Adult Sketch Class	Get Together	Summer Rhapsody, 1952 <i>Dr. Watson</i>

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